

ART EDUCATION

FEBRUARY 1954
VOLUME 7, NUMBER 2

REFERENCE

TEACHERS ROOM
LOS ANGELES PUBLIC LIBRARY

MAR 4 1954

LOS ANGELES PUBLIC LIBRARY

MAR 5

1954



Jensen

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

VOLUME 7—NO. 2

FEBRUARY 1954

EDITOR, JACK ARENDS

ASSOC. EDITORS, JOSEF GUTEKUNST
WILLIAM MAHONEY

JACK ARENDS, Editor
THOMAS LARKIN
DAWN KENNEDY

EDITORIAL BOARD

GERTRUDE ABBIHL
YOULDEN HOWELL
RONALD WILLIAMS
JOSEPH MARINO-MERLO
RUTH HALVORSEN
MARY PRENDERGAST

THE OFFICERS

President

MARION QUIN DIX
Supervisor of Art
Elizabeth, New Jersey

Vice-President

IVAN E. JOHNSON
Chrm., Arts Education Dept.
Florida State University
Tallahassee, Florida

Secretary-Treasurer

HORACE F. HEILMAN
Assoc. Prof., Art Education
S.T.C., Kutztown, Pa.

THE COUNCIL

Past President

DALE GOSS
Director of Art Education
Seattle, Washington

Chairman, Policy & Research

MANUEL BARKAN
Assoc. Prof., Art Education
Ohio State University
Columbus, Ohio

The "Ship"

WM. H. MILLIKEN, JR.
Binney & Smith Co.
New York 17, N. Y.

Regional Presidents

WALDEMAR JOHANSEN
Director of Art, S.F.S.C.
San Francisco, California

MARY A. MCKIBBIN
Director of Art
Pittsburgh, Pennsylvania

STUART R. PURSER
Head., Dept. of Art
University of Florida
Gainesville, Florida

HAROLD A. SCHULTZ
Professor of Art Education
Uni. of Ill., Urbana

Regional Past Presidents

CATHERINE BALDOCK
Dir. of Art
Roanoke, Virginia

IVAN E. JOHNSON
Tallahassee, Florida

HAROLD LINDERGREEN
Dir., Castle Hill Art Center
Boston, Mass.

JOHN W. OLSEN
Coordinator of Art
Long Beach, S.C., Cal.
Long Beach, California

Regional Representatives

ANN JONES
Asst. Prof., F.A., U. of C.
Boulder, Colorado

JOSEPH MARINO-MERLO
Assoc. Prof. of Art
Alabama Polytechnic Inst.
Auburn, Alabama

CHARLES M. ROBERTSON
Assoc. Prof., Art Education
Pratt Institute
Brooklyn, New York

FRANK WACHOWIAK
Asst. Prof., Art Ed., S.U.I.
Iowa City, Iowa

Representatives at Large

IDA MAY ANDERSON
Supervisor of Art
Los Angeles, California

JACK ARENDS
Asst. Prof. of F.A., T.C.
Columbia Uni., N.Y.C.

EDITH M. HENRY
Supervisor of Art
Denver, Colorado

HELEN CABOT MILES
Newton High School
Newtonville, Mass.

EDITORIAL OFFICE: BOX 95, TEACHERS COLLEGE, COLUMBIA UNIVERSITY, N. Y.

Business Office: State Teachers College, Kutztown, Pennsylvania. Published eight times a year: October, November, December, January, February, March, May and June by THE NATIONAL ART EDUCATION ASSOCIATION. Subscription to non-members \$2.00 a year. Entered as Second Class Matter, February 14, 1948, at the Post Office, Kutztown, Pennsylvania, under Act of March 3, 1879.

OPINIONS EXPRESSED IN SIGNED ARTICLES ARE THOSE OF THE WRITERS AND NOT NECESSARILY THOSE OF THE NATIONAL ART EDUCATION ASSOCIATION.

COVER DESIGN—LAWRENCE JENSEN

SOMETHING TO DO

Leading educators and administrators have generally accepted the idea that creative experience is an important part of educating our students. In the classroom, community clubs, child-care centers, and camps, the two and three dimensional visual and tactile field, otherwise known as arts and crafts, is now essential not incidental.

The philosophy of right and wrong or good and bad has been superseded by a recognition that there are individual differences in solving problems. This is the philosophy of the National Art Education Association.

Having established a philosophy and having it accepted is an accomplished fact. The practical application of this philosophy has yet to be attained. Implementation of creative experience has been in terms of enthusiastic verbal support from administrators but lacking in facilities. Over abundance of exuberant students and limited staff, abundance of projects but short time schedules, verbal support of exploration of varied materials and small budgets has left the teacher with unaccomplished goals and has reduced her to a frustrated stock clerk, glorified janitor and disciplinarian. The practical application of this philosophy cannot be carried out by following the traditional pattern of an academic program which is having many students in a room, short periods, passive participation, and the facilities consisting of stationary tables and chairs, pencil and paper, and an orator.

It is our obligation to explain through statistics and publicized individual teaching experiences our particular needs if we want to make this program practical. It is not possible to expect the administrators to provide adequate facilities, staff, time and materials and small classes unless we give a reasonable justification of our needs. These needs must be based upon a careful study of reasons why our program cannot be conducted in the traditional academic pattern. It is impossible for a single teacher, supervisor or college professor to lay down a plan of operation. Implementation is the problem of many and the result of gathered facts, facts which have

in other cases proven the need. It is today not questioned that large auditoriums, and industrial arts shops are necessary or that physical education facilities must be provided. These facilities and the necessary staffs were not supplied by administrators without justifications but rather through the concerted efforts and the demonstrated needs by many in the fields. It seems that we might give these problems serious consideration.

WALDEMAR JOHANSEN,
Pres., Pacific Arts Association

CONTENTS

☆ EDITORIAL

SOMETHING TO DO

WALDEMAR JOHANSEN

☆ FEATURE ARTICLES

A CHALLENGE FOR ART EDUCATION

RALPH G. BEELKE

A CREATIVE HERITAGE LIVES
THROUGH SHARING

BARBARA M. CHAPIN

☆ ANNOUNCEMENTS

LETTER TO THE EDITOR

POST SCRIPT TO "WHAT PRICE OUR
PEOPLE'S CULTURE"

VIRGINIA ARTMOBILE

☆ REGIONAL NEWS

SOUTHWESTERN REGIONAL
EASTERN ARTS ASSOCIATION

☆ BOOK REVIEWS

A CHALLENGE FOR ART EDUCATION

RALPH G. BEELKE

Since drawing as a subject was first introduced into the public schools of Boston in 1821, there have been many changes in philosophy and objectives. These shifts in art education accompanied changes of emphases and thinking in the broader educational scene. Education including art education, to cite a few of the changes, moved from an education for the few to an education for the many, from an emphasis which was almost exclusively intellectual and technical to a concern for the development of the "whole personality". The changes which have occurred have come about through various influences; some of them have come from research and study in the field of education, others as a result of changing concepts, ideas and conditions in the broad social scene. Because art education was able to follow the changes in the broader educational pattern, it proved itself to be dynamic rather than static and increasingly strengthened its place as a part of public education.

Today art education is no longer on the defensive. There are those, it is true, who in attacking "progressive education" use art as an example of undisciplined school practices but their attacks lose vigor with each passing day and their number dwindles as understanding increases. This is particularly true in those cities and towns where the community has been brought into a close relationship with the school and where the barriers of ignorance and prejudice have been broken, or at least cracked. It would, of course, be ridiculous to assume that, given the right conditions, conditions similar to those which existed in the thirties, art education might not again be forced to defend its place in the educational picture; as of now, though, art education seems to occupy a place of respect. It can maintain this position and advance, however, only as it is sensitive to changing conditions and can adapt itself in the future as it has in the past. Present conditions would seem to

indicate that the time is ripe for art education to assume a more aggressive role.

If it is true, as indicated above, that changing conditions alter educational aims and practices, present changes in the climate of our political and social scene would point to a continuing and increasing emphasis on those educational practices which contribute to the development of the whole personality. A few weeks ago, Gen. Louis B. Hershey, Director of Selective Service, stated that he did not believe he would see the end of the military draft during his lifetime. He indicated further that he believed we must consider danger and all that it implies, as a normal part of living. This is not the first time we have been told we are in danger and that conditions are not what they should be. Every first grade child knows what to do if there should be a sudden "flash of light" and one must be extraordinarily insensitive to the things he sees to miss the notices of "Shelter" in our cities and towns and the signs saying "IN THE EVENT OF ENEMY ATTACK THIS HIGHWAY WILL BE CLOSED TO ALL TRAFFIC EXCEPT MILITARY AND CIVIL DEFENSE." What is new in Hershey's remark, however, is that we have to accept this pattern as part of our daily living.

As Americans we have been conditioned to look upon the world of experiences in an either-or fashion. Whitaker Chambers, Senator McCarthy and others still offer us, somehow, only good or bad, white or black and it is difficult for us to accustom ourselves to the fact that there may be situations which insistently require not a yes or a no, but something in-between. Hershey is telling us, in effect, that we are not at war and we are not at peace but in the unhappy situation of a "cold war", a war which may at any time become a "hot peace" and we had better learn to live with it. Our European allies are anxious for us to understand this in-between position for they have been in it many times and the realization and understanding that such a position is possible, is to them a sign of maturity. If we are in a position which is in-between, and it is extremely difficult to doubt this, and if the fact of danger is a part of this position, what are the implications for education?

The aim of "education for life" will have to accept the qualifying condition of danger and its accompanying insecurity and will have to become "education for a life of uncertainty." The factor of uncertainty on a constant basis adds another rung to the ladder of complexity which makes up our contemporary life and increases the problems facing the individual as he works at the job of making satisfactory adjustments to his environment. It would seem imperative that education increasingly adopt the mental hygiene point of view, a point of view which, like that of education, aims at the development of "well-rounded individuals capable of living fully and richly in the future",¹ but which emphasizes the need for education to give increasing attention to the emotional development of the child. It is well known and documented that many behavior disorders have their basis in emotional maladjustment and that our normal behavior patterns are conditioned by the subjective as well as the objective response. Emotional learnings and subjective responses occur whether we want them to or not, and man operates as much on the basis of these learnings as he does on the functioning of his intellect. A recent example of this is pointed to by Huxley when he reports a man of science, a psychologist, admitting his unfavorable attitude toward the evidence of extra-sensory perception presented by Dr. Rhine of Duke University as, "in a literal sense—prejudice."²

Education of the emotions and the development of an aesthetic education in addition to having a therapeutic value, are, as pointed out by Herbert Read, necessarily the basis of any moral education.³ We must be capable of accepting other people, creeds, colors, etc. emotionally as well as intellectually if we are to respect their rights and freedom and give to them what we would want for ourselves. The values of life that we hold are as much a result of conditioning as are the other aspects of our behavior and this conditioning is not exclusively mental but involves the operations of the body as well as the mind, the physical and the mental fused into one.

Present conditions seem to demand education of the whole person, not less intellectual empha-

sis, but more emphasis on the parts of the body which energize and direct so much of man's behavior. It is precisely to this kind of education that art can make tremendous contributions. Harold Taylor, Irwin Edman, and Louis Mumford are a few of the people not directly related to art education who have pointed out many of these ideas to us and who have also pointed out the part that art education can play in the much needed education of the whole man. Art education must accept the challenge of the present period of tension and insecurity.

Before art education can make its greatest contribution to the education of the whole man, however, it seems necessary for it to take an inventory of what it is doing presently and determine how well practices coincide with beliefs. If we are to move in the direction of asking for more than twenty-minute periods and more flexible scheduling in the elementary school, for example, or work toward seeing that art instruction is a part of the educational program for every student in the secondary schools and that this pattern does not stop when he enters college or becomes a working citizen, then we need to present a united front. We need to close many of the gaps that we are criticized for and which could conceivably prevent us from doing the kind of job we know needs to be done and to which we could contribute so much. We must admit that there are some things which are not right. Inventory might begin with one of the strongest criticisms of art education, our meaning of terms.

Verbal communication is important if we are to evaluate our practices and bring them into closer coordination with our beliefs as we define them; it is also very important in a mechanical sense. Certification requirements are a good example of this latter application of word meanings. It would seem wise for art education as an organized body to join education generally in the job of raising, in the level of public consciousness, the concept of teaching as a profession. The Commission on Teacher Education and Professional Standards of the National Education Association is working toward this end and has indicated that one of the means available is the raising of standards as they are set in the

certification regulations of the various states. The certification requirements for art teachers in the United States are characterized by wide divergence and are similar in this respect to teacher training programs. One of the reasons for the wide divergence in standards and practice is a lack of agreement on what should be included in the education of teachers of art. While it is difficult to defend low standards on any grounds, one of the reasons for the lack of agreement on what should be required for teachers of art is to be found in the meaning of terms. Design in one teacher training program or certification requirement means one thing and in another program and requirement, it means something quite different. While exact agreement in relation to all aspects of standards for the preparation of teachers of art might not be desirable, the problem of raising the low ones that do exist and bringing about a greater degree of uniformity among the others, a uniformity which would be desirable, cannot be effectively worked upon until there is greater agreement as to the meaning of the words and terms. In other words the mechanical aspects of the certification problem must be solved before standards can be raised. The purpose here is not to discuss standards for teachers of art, but only to point out that the problem does exist, is important, and must be worked at from the bottom; the bottom in this instance being the definition of the terms we use. If we cannot agree on them ourselves, how then can we convince others of the importance of the program the words attempt to explain?

Leaving the meaning of words and their importance in the mechanical aspects of setting standards, one can take the meaning of words as they relate to practice. One word which succeeds in becoming more and more distorted with use is the word "creative." It is extremely difficult, in reading articles in some of our education magazines, to determine just exactly what the word means; it has, apparently, many definitions. In some instances usage implies something new and different; in others any activity which is not directed but free and spontaneous; in others it is used in relation to the process of creating art. It is not unusual to find many meanings of the term as it is used by various writers

in one issue of a magazine, nor is it difficult to see the results in practice of the varying interpretations of the word. To a person working under the meaning of any activity which is not directed, the art program would be something quite different than it would be under the person who interprets the word to be associated with the method or process of art. In the first instance practice would follow the familiar "do anything you please" pattern which if it has any value at all would be largely in the sphere of catharsis. Now the therapeutic contribution of work in the art is not to be denied, but this is only one aspect of the total picture and hardly enough to justify the existence of an art program, particularly a program which has no structure whatsoever and which makes no attempt in positive effort to promote the growth and development of children. Could we ask for more than twenty minutes a week for a "do as you like" program?

A program which uses "creative" in relation to the process or method of art would, on the other hand, be quite different. It would not be a "laissez-faire" situation but a conscious structuring of the classroom situation by the teacher so as to promote the growth and development of children. To create, in the dictionary definition, is "to bring into being; to cause to exist; to produce as a work of thought or imagination, esp. as a work of art." We say that the process of bringing into being is more important than the product so it seems imperative that any usage of the term "creative" in an art sense be related to the process or method of making an art product. The term "creative" becomes identified then with a way of working, a way of working which involves all aspects of the human personality, the body as well as the mind. The teacher would be very conscious of what was happening to the child as he worked his way through an art problem, as he responded to his environment, as he approached new experiences. The responsibility which freedom and democracy gives, as indicated by Harold Taylor, is to respond independently to new situations.¹ The process of art provides the individual with the experience of making judgements, in fact demands that he make them, and on the basis of

(Please turn to page 13)

A CREATIVE HERITAGE LIVES THROUGH SHARING

BARBARA MATHER CHAPIN

Can a way be found so that the creative masterpieces can be shown in top-museum fashion directly to the people of our country? The New York State Art Teachers Association believes their ARTMOBILE may be one answer.

Speaking of a trip to refugee camps, in the Near East, a churchman explained why he had been sent. "The only way I could really tell others what is being done was to see for myself, so that I had some feeling of what it is actually like."

There is no substitute for direct experience. What is true of human action, is equally true of human expression. Reproductions of works of art, films on, and books about, are all aids to the person wishing to learn about art. Reports and pictures helped the churchman, but they were not enough. To "feel", to really understand, we must see the original.

There is grave concern about sources of support for the fine arts in our country. We ask: "Why don't people feel about art as we do? Why don't they understand how important creative forms of thought and action are, not only for their own lives, but for the future of our kind of civilization?" We ask this when half the people in our country have never in their lives seen an original masterpiece, and have had no direct experiences with the fine arts as such.

Saying this, we are thinking about thousands of children in rural and semi-rural areas, too far from a museum to make trips (or if one trip a year is possible, it must be a day-long affair, limited in number to those already interested in art). We are thinking of thousands of communities where cultural stimulation is totally lacking: where young people with creative ability leave for college, and never return, taking with them the desire for knowledge, and the impatience with mediocrity which might have revitalized their community.

We are thinking of the half of our country where stores sell soap and cereal, but never sculpture or painting. We are thinking of the enormous response which has met adventurous publishers when they put classic literature on sale in groceries, and art educators when they provide exhibits in town halls and store windows. The audience waits, but does not yet know what it wants, or how to ask for what it senses is lacking.

AN ARTMOBILE! Once you think of it, this seems such an obvious, logical answer. Long ago, libraries found they could make one plant serve a wide area by using Bookmobiles. Perhaps museums can do the same.

It has been tried, and is succeeding. THE MUSEUMOBILE which has been run by the Illinois State Museum since 1948, takes exhibits of archaeology, anthropology, botany, geology, history and zoology on a three-year swing of the entire state, reaching around one hundred thousand persons each year. Going only to suburban Cleveland, the TRAILER MUSEUM served another purpose when its successful runs resulted in a great increase in attendance at the main building of the Museum of Natural History. By next year, Virginia will be able to report results of its first tour of the state with a loan collection of paintings installed in an ARTMOBILE by the Richmond Museum of Fine Arts. In UNESCO's Paris headquarters are files telling of plans and programs going on throughout the world, and to UNESCO each of us reports, hoping to help others, and to learn ourselves, from a sharing of experiences.

The potential of the mobile educational "tool" is endless. If use of ARTMOBILES, and other mobile educational equipment becomes general, we may see a decentralization of our cultural life. People of creative interests will no longer feel compelled to live and work in metropolitan areas. Regions may begin to develop creative programs and forms of expression with a flavor unique to that area. The base of interested support for the arts may spread until it is nationwide. Instead of people constantly shifting, perhaps our resources can do the moving so that the community again becomes nucleus for all kinds of interests and activities.

THE ARTMOBILE AS RESEARCH THROUGH ACTION.

The New York State Art Teachers Association is sponsoring ARTMOBILE as a combination of research and action. Their sponsorship was asked because we felt the art teachers of the state, working through a lively, well-run organization of their own, would know best the kind of exhibits, and the timing of visits which would be most useful to the schools. For a year, an advisory committee tested and enlarged the plan, and made known to NYSATA members what was in process. In 1953, the members voted full support, and the committee became permanent "until its purpose is accomplished". On that committee now rests responsibility for putting an Artmobile Service into action. This is what they are doing.

As rapidly as possible, museums and special art institutions are being asked for help and loan of materials. Response is magnificent. Questions are being asked: who selects shows? what safety measures are essential for the protection of originals? what protection needed for visitors? what special "tricks" in selection and display will make exhibits more understandable, without detracting from the basic dignity of each work of art? Can special exhibits be arranged by different groups? There has never been a meeting at which someone did not ask: "Will you take modern art?"

Each authority so far consulted has said that final responsibility for exhibits must lie in the hands of the director if shows are to be strong and effective. However, that person must be able to call on top advisory help, and this is promised. Thus the vision and philosophy of many museum and art educators will be able to go, via ARTMOBILE, to a great new audience.

Technical questions must be solved. Can we use the amusing and effective sound machine which the child himself starts talking by stepping near the object of art? What lighting will enhance without confusing? Can panels move up and down to adjust to the age groups average height? How much variety of medium can be brought into each exhibit, and are theme exhibits the best approach? How can people in rural areas be introduced to new sights without being

plunged into experiences which have no relation to their own lives and interests? What about exceptional children and adults?

Top designers have promised their help in experimenting with these questions. Equipment people are "playing with these ideas". People working with farm and youth groups are willing to help in planning both exhibits, and supplementary programs and materials. Adult education, recreation, and agriculture groups are considering ways in which the unit will fit their special services.

For such a service to do the most it can in the schools, the help of the education people is needed, and it is promised. They will take part in planning of integration of exhibits with school curricula: with preparation of supplementary material guides: with questions such as, how much supplementary suggestions can be wisely offered? what preparatory materials are desirable? how much effort should be made to develop local programs based on museum visits? Over how long a period of time should tie-in programs be encouraged? Films, for instance, and reading, local exhibits, and special study courses?

Will rural people accept modern art? Will you take all kinds of art? It is important for people to ask these questions, as they do at every discussion of the plan. And it is important to admit that final answers can only come with trying. This is what AAUW calls Study-Action. Excited by the whole cultural picture, the state division of THE AMERICAN ASSOCIATION OF UNIVERSITY WOMEN, encouraged by the State Fair, experimented with a Film Festival, where daily screenings of 16mm art films took place free of charge. Thirty-five films were previewed including PACIFIC 231, THE LOON'S NECKLACE, PASSION FOR LIFE, and such short gems as MADELEINE and FIDDLE DE DEE. Would people approve such "high-brow" programming? We were very cautious in our estimate of 5,000 visitors who came and stayed. There was no question of appeal.

But this was only part. If you show people what **can** be had, you must show them how to obtain these things for themselves. The whole theory is not to tempt without hope, but to put

into the hands of those who care the inspiration, and then the means for learning.

Upstairs in the Women's Building, George Kimak did a museum-style display: "NEW WAYS OF SEEING: KNOW AND USE YOUR ART RESOURCES". AAUW hostesses supplied information on how to locate special films, filmstrips, slides and exhibits for rental: how to bring ART RESOURCES to your own community, and ways of using them wisely in education and group programs. Here was proof of a need for wider knowledge of resources which exist, and proof of a deep desire for top-quality materials. THE RESOURCE CENTER plan is being developed with great care by National AAUW, and in a few years their ARC (Arts Resource Center) may be filling a great need for cross-communication in the arts.

Featured in the exhibit was a model of ART-MOBILE, for the New York State AAUW endorses NYSATA's action. This means that all members in the state division are being familiarized with the plan, its reasons, aims, and potentials. Some branches have helped develop the idea. These women: parents, civic leaders, members of school boards, will say a great deal about the future growth of Artmobile. Their understanding can make the unit many times as meaningful in school and community: an increase of its use which can only come from the inside out. No unit can come a stranger to a community and hope to have this strength of belonging.

NYSATA is asking other groups throughout the state to do as AAUW is doing: to study the plan, vote support, and then add to it the strength of their own special skills, interests and knowledge. To this end the FIRST CITIZENS ART-MOBILE MEETING was held at the Syracuse Museum of Fine Arts, and the plan was outlined and discussed by representatives of many organizations who, in turn, placed details before their respective groups for consideration. More such discussion meetings are planned. From them comes a friendly feeling of sharing between groups involved, and between individuals attending.

ARTMOBILE must not grow in a vacuum. Its lasting educational value depends on whether the plan is something people themselves want,

understand, enjoy, feel the need for, and support. NYSATA's plan is to root this idea, creating in people the desire and the information on how they can help it grow. What we want throughout the state is people, young and old; parent, teacher, child, saying: "We know all about this, because we are helping it start, and can hardly wait for it to begin service".

Most of the children who had studied with Mr. Kimak at Baldwinsville Central School, managed somehow to get to State Fair to see the exhibit. When an AAUW hostess approached one eleven-year-old boy to explain this new kind of museum to him, he replied courteously, but firmly:

"Thank you, mam, but I know all about this. We helped build it in our art class, and we want to see it really go." (A pause to study the exhibit as a whole). "You see those pictures. They're water colors, but the real unit will have sculpture, and things made all over the world." And then, wistfully, "I study all this, and someday I'll get to a big museum. But when the Artmobile gets started, we'll have our own museum without having to wait to grow up."

"What will you do after that first Artmobile actually gets into operation according to specifications?" I've heard people ask George Kimak, to whom this has been a goal since high school days; part of his vision of a whole cultural development for rural areas.

"Oh, this is only the beginning," he replies. "Someday there'll be twenty-five artmobiles in New York State alone. Each area can have its own unit, just as every area which wants one now can have a Bookmobile. Then in each region—but that comes later. There is a cultural renaissance stirring in our State——" and the listener is caught in the enchantment of creative thought.

Is it, then, obvious, that to have a rich, rooted, growing culture, we must be willing to plant seeds of knowledge and enthusiasm, knowing that often the effort will show no immediate result? Why do we hesitate when we find ways to share our art treasures with all our children. No cultural renaissance can take hold and grow of its own. Its vitality depends on us. It began because many people have worked to bring about a recognition of the creative potential of our own

(Please turn to page 14)

ANNOUNCEMENTS

Letter to the Editor

In "The substance of Gothic," Ralph Adams Cram says that Art is not an amenity of life; it is an integral part of life, as indispensable as religion or ethics, the heritage of all men and not a plaything for a few.

I believe that the principal purpose of art education is to enable all our people to claim that part of their common heritage, as part of their inalienable right to the pursuit of happiness.

The art teachers of the United States have done a great job in improving tastes and standards, in advancing artistic skills for pleasure, in laying the basis for artistic appreciation, and in some cases for professional careers in art.

Since it was established as a department of the National Education Association in July 1933, the National Art Education Association has represented and advanced art education in the United States. There are many evidences of its increasing stature. Just prior to its reorganization, it had 378 members and a total annual budget of \$378, if all the members paid all their dues in full. Its officers were rarely able to meet. Its Journal was "irregular" in appearance, both in the chronological and in the typographic sense. Its conventions, while useful in many ways, were thinly attended and brief in duration.

Today as a result of the combination of the four regional art education organizations there is a membership of 4,000 with national dues of \$2 per member. Last year it held a five-day conference at St. Louis. **Art Education** has been enlarged to a 20 page journal with 8 issues per year. Effective exhibits on an international and national scale are well under way.

I remember clearly the first steps toward this achievement when representatives of the regional art education associations met in Atlantic City, about 1945. The present unified national structure came about after long and careful discussion and much compromise. I believe that all would now agree that this NEA Department fulfills an essential role in American education.

Much remains to be done. The membership of the organization should certainly be substantially expanded. The number of art teachers in the United States must be considerably more than the 4,000 now affiliated. An encouraging aspect of the program is the way it brings together art teachers and supervisors in the elementary and secondary schools and the teachers of art in our higher institutions. This should be made an increasingly valuable association. The Association needs, in order to continue its steady growth, a small central office with an executive officer who can devote full-time or nearly full-time to these duties.

Progress of the past augurs well for achievements in the future. As teachers learn to think in national terms, they learn to exercise the role in the life of the nation which the importance of their calling justifies.

WILLIAM G. CARR,

Executive Secretary

National Education Association

A Post Script to "What Price Our People's Culture"

The interest aroused by Ruth Reeves' article **WHAT PRICE OUR PEOPLE'S CULTURE** printed in the December issue has been very gratifying. The most frequent question asked concerning the article has been "What can we do as individuals to help?" There is much that can be done.

At present letters sent to: Representative Samuel K. MacConnell, Chm. House Committee on Education and Labor, House of Representatives, Washington, D. C., urging an early hearing for the Bolling Bill would help to bring about the first in the series of steps a bill must pass through before it can become law.

Later, when the bills reach the floors of the House and the Senate, Representatives and Senators from your districts should be written and urged to vote for the bills.

Each letter adds by that much the chances for a hearing and eventual passage of the bill. We urge every member of NAEA to write that letter today.

The First State-owned Artmobile

The following excerpts from an announcement made by the Virginia Education Association will be of interest to the readers of the Journal. Virginia has the first State-owned Artmobile as well as a state owned fine arts museum.

"A view of the nation's first State-sponsored Artmobile may be seen in Richmond during the BEA Delegate Assembly."

"Its first exhibition contains 16 Dutch and Flemish paintings on loan from the collection of Walter P. Chrysler, Jr. Tape recordings, describing the paintings and their artists, will be run for the benefit of visitors to the exhibit.

"A traveling arm of the Virginia Museum of Fine Arts, the Artmobile made its formal opening on October 13 at Fredericksburg.

"Mobile units have been used for everything from groceries to blood on the battlefield, but this is the first such known vehicle in America to take art to the rural sections of the country. The Artmobile has all the museum equipment (special lighting, museum walls, air-conditioning, and fire equipment) found in its city counterpart. It can park in schools or church yards, roped-off streets or town squares, and be ready to receive visitors within an hour."

Minneapolis Conference

The following representatives have been chosen to represent the NAEA at the Regional Instructional Conference in Minneapolis on April 12 to 15, 1954:

Maxine Baker, 4055 Sunnyside Avenue, Minneapolis 10, Minnesota; Reid Hastie, 2115 Dudley Street, St. Paul 8, Minnesota.

Adult Education Association Council

The following representatives have been chosen to represent the NAEA at the Council of National Organizations of the Adult Education Association in Washington, D.C.:

Ethel Bray, Head, Art Department, Public schools, Washington, D.C.; Leroy Gaskin, 18 53rd Street, S.E., Washington 19, D.C.

REGIONAL NEWS

New Southwestern Regional Organization

Seven Southwestern states, Utah, Colorado, Kansas, Arizona, New Mexico, Oklahoma and Texas are discussing the organization of a new regional to be called the Southwestern Arts Association. The advantages in such a move are listed in their first communication and are as follows:

"1. There would be a fairer representation of our area on the National Council.

"2. Less distance to travel to regional conferences, with the resulting wider participation by the art teachers of the southwest.

"3. Closer association among art educators in this area, where local problems are likely to be similar.

"4. Increased interest in the new regional as well as the national and various state organizations by southwestern teachers.

"5. Greater interest in and awareness on the national level of the work being done in this area in art education."

Eastern Arts Convention

The Forty-first Convention of the Eastern Arts Association will be held in New York City, March 31, April 1, 2 and 3, 1954 with headquarters at the Hotel Commodore. Fifteen hundred delegates, art teachers, supervisors and directors from elementary and secondary schools, and college art education departments in the eastern seaboard states will attend the convention. The theme of the Convention will be "Sources and Resources for Art Education—1954." Features: outstanding speakers from art education, business, the theatre, television and radio, book publishers, education departments of museums and design fields, including: **Dwayne Orton**, Director of Education, International Business Machines, Inc.—"The Arts and Business."

Ralph E. Turner, Durfee Professor of History, Fellow of Silliman College, Yale University—"The Arts and World History."

Gilbert Highet, Columbia University, book critic for Harper's Magazine, commentator station

WQXR and author of the new best seller, "People, Places and Books."

William Hodapp, Executive Director, Teleprograms, Inc., N.B.C.-T.V.—"Television and Education."

Ruth Reeves—a discussion of the article which appeared in *Art Education* in December—"What Price Our People's Culture."

Eugenia C. Nowlin—Army Arts & Crafts Program.

An International Film Festival featuring the 1952-1953 prize winners from the American and European film festivals including the full length feature in color "Da Vinci—Man of Mystery," a Venice Festival prize award film.

Demonstration Crafts Workshops presented by the American Craftsmen's Educational Council, Inc. featuring—Weaving, Silk Screening, Block Printing, Ceramics, Silversmithing, Jewelry, Wood Turning, Enamels and Paper.

Col. Ben Limb—Korean Delegate to U.N., a United Nations Assembly representative discussing, "The United Nations—and Current Problems."

Guided Tours and Trips to the United Nations, shops, stores, craft centers, studios, galleries, museums and the New York City landmarks.

A fashion show featuring American design and European style trends.

The gala Ship's Party—Entertainment and dance.

Exhibition of Children's art work from the New York City public schools and professional art schools and college art departments.

Commercial exhibits from art supply organizations.

The Convention luncheon—special speaker, music, special decor and favors—a grand finale to the Convention.

General Chairman: Mary Adeline McKibbin, President, E.A.A., Director of Art, Board of Education, Pittsburgh.

Convention Program, Committee Chairman, Charles M. Robertson, Vice President, E.A.A., Pratt Institute.

BOOK REVIEWS

Arthur Denny's Dream by Marie Hatten, Seattle, Washington, Seattle Public Schools, Board of School Directors, 1953. 61 pp.

Written by Marie Hatten, a fourth grade teacher in the Seattle Public Schools, ARTHUR DENNY'S DREAM is the story of a little group of pioneers called the Denny Party. They left Cherry Grove, Illinois under the leadership of Arthur Denny in 1851 and traveled in four covered wagons to Puget Sound where they settled. From this small beginning Seattle, Washington grew to become one of the largest seaports on the Pacific coast.

Of great interest to art educators is the fact that the book was illustrated with cut paper illustrations made by Miss Hatten's fourth grade students. It is tangible proof that cooperative projects can offer fine learning experiences and also culminate in a highly successful product.

Manual of Traveling Exhibitions, by Elodie Courter Osborn, United National Educational, Scientific and Cultural Organizations, Publishers, Paris, France, 1953. (Museums and Monuments—V.) Price: \$1.75.

This manual is intended to help all persons connected with the organization of any exhibit of art works or objects, with special stress on exhibits designed for travel. The reader is cautioned that this publication is not to be considered as containing all the best practices, but only those which have been tested in the experience of the author, which seems considerable, or have been passed to her from the more readily available sources. The acknowledgments read like a **Who's Who** of museum officials. According to the foreword by Grace L. McCann Morley of the San Francisco Museum of Art, 'This manual is . . . the most complete survey of all aspects of travelling exhibitions yet made, though Mrs. Osborn has emphasized that it is to be considered only as a first statement which should be augmented (with) additional information . . .'

The contents are divided into what is essentially three parts: text, appendices and a collection of more than half a hundred photographic illustrations grouped at the end of this 8½ x 7 inch, paper bound booklet of 112 pages. The

type is small, but clear and well leaded, with wide margins and uncrowded headings. The 56 pages of text, written in an impersonal, explicit and somewhat encyclopedic style, consists of four distinct sections. The first, entitled 'Traveling Exhibitions', is a study which covers not only some interesting historical data, but the more practical topics of costs, scheduling, supervision, publicity, assembly and display. The last two topics are extensively discussed and are accompanied by clear and well-captioned diagrams which illustrate, step by step, such procedures as mounting watercolors for packaging and exhibition or making demountable pedestals for sculptural display.

The second section, bearing the title 'Packing Works of Art for Tour', gives directions for the construction of packing cases and discusses methods of waterproofing, wrapping and marking. Diagrams on nearly every page illustrate a detailed text of instructions, reminders and suggestions. The remaining sections are concerned with 'Transport' and 'Insurance' respectively. Though brief, they are amazingly detailed and comprehensive to one inexperienced in such matters.

The appendices reinforce the text with such items as various contracts, publicity releases, bills of lading and other necessary and helpful forms. Here can be found instructions for the general handling of most types of art object, from paintings to furniture; and here, too, is a sample insurance policy for fine arts coverage. Some of the forms which are reproduced suffer from a reduction in size for economy of reproduction and may require the use of an enlarging glass. Other than this minor fault the appendices contain much pertinent, valuable and detailed information.

The illustrations which occupy the last forty pages of this manual are refreshing and skillful photographs of display techniques and packing methods that not only supplement an already adequate text, but could well serve as the most rewarding of the three areas. The camera angle is seldom either trite or awkward; and the photographs are usually clear and well composed. These illustrations show several exhibition techniques which could well serve as inspiration even

to exhibit organizers of experience. Captions are supplied in both English and French; undoubtedly with economic rather than educational intent.

The magnitude of information and detail which has been packed into such a slim volume is impressive. The text is amplified with many footnotes; and references are made throughout to the photographic section. Sources of supply and information are frequently mentioned together with their addresses and would be of great value to any person endeavoring to organize a sizable exhibit either for travel or for a 'one-spot' stand. This **Manual of Traveling Exhibitions** seems to have so many potentialities that in spite of the limitations of use suggested by its title, it could well be placed on the art room reading shelf as a source of inspiration to students and teachers.

E. GORDON RICE

Life Adjustment Education in Action, edited by Franklin R. Zeran, Chartwell House, Inc., 280 Madison Avenue, New York 16, N. Y., 1953. 550 pp. Price: \$6.50.

The distinctive feature of **Life Adjustment Education** is that it is an action program and the book uses an action approach. The many practical suggestions on how to make subject matter more interesting and vital to students have been tested in the classroom by contributors, who have played important roles in their respective fields. Many have been members of the First and Second Commission for Life Adjustment for Youth; all have participated in activities closely allied with the interests and purposes of the movement.

Teachers and administrators, cooperating, can use the book as an aid in setting up an effective curriculum which is not based on groups of uniform intellect, but takes into account the inevitable individual differences between students and which will appeal to every individual in the group. It will help create a program that will give a chance to every student—whether of average or below or above average ability—for self expression and growth.

The twelfth chapter, **Art in Life Adjustment Education** prepared by Arne W. Randall, will be

of especial interest to art teachers and educators. Randall states:

"Art in the life adjustment program is everyone's responsibility. It is also recognized that the interrelationships of the curriculum and the co-curriculum are an essential part of life adjustment and one cannot serve well without the other. It is, therefore, assumed that art is as integral a part in the life of the child as the other subject areas or activities. With the newer concepts that have developed around the program of art, it is a participatory activity, and because of its unlimited scope, it can make a contribution to virtually every activity of the child."

Within the scope of thirty pages, Randall covers the history of art education, influences that have encouraged art in our schools, contributions art can make to life adjustment, contributions art makes to home and family life, factors that have retarded full realization of art in life adjustment, and an excellent check list to aid the reader in drawing a factual comparison between the old method of teaching art and the currently accepted way of providing a good art program for the school.

Each chapter has a summary and a valuable bibliography for those who are interested in further reading on the subject.

JOSEF G. GUTEKUNST

Directions in Art Education 1953, edited by Glenn Bradshaw. Yearbook of the Illinois Art Education Association.

The Illinois Art Education Association chose **Clay in the Schools** as the theme of its 1953 yearbook because of a growing awareness that clay is a minor medium in the art programs in the schools of Illinois. **Directions in Art Education 1953** attempts to challenge this state of affairs with the kinds of information that will be of value to the art educator who has not explored the many possibilities for the use of clay in the classroom. The art educator who is having difficulty organizing an effective program with clay will find **Directions** a stimulating and informative guide.

The yearbook is a collection of individual contributions dealing with a variety of aspects important to the successful use of clay in the schools. For purposes of presentation the volume is separated into four divisions entitled, **Why Clay?**, **Techniques**, **Dealing With Form**, and **Ex-**

periences With Clay. As the articles in each section are written by individuals with varied interests and foci, the book presents enough diversity to have value to the general art educator regardless of his needs.

The first section, **Why Clay?**, presents two articles justifying the desire to expand the present role of clay in the total art program. It also suggests possible steps to take to insure the success of any program developed out of activity with clay.

Techniques offers some practical information with articles that touch upon various methods of working with clay as well as offering ten simple glazes and suggestions to guide one in the glazing techniques. This section also includes an article describing an inexpensive kiln which may be built from simple materials. This would be particularly valuable for those schools whose funds for materials are limited.

The Aesthetic Relationship Between Form and Decoration in Ceramics is a contribution of the editor. It is an excellent statement that points out the aesthetic considerations that the individual should make when approaching the problems of decoration and glazing. **Dealing with Form** also includes a few basic points to consider when working with the three dimensional form itself. Perhaps this might have been developed further to clarify the notion of unity in form.

The final section gives expression to the range of possibilities for activity that are available through the creative use of clay in the schools in spite of a limited budget.

The yearbook points out, as its title would suggest, **Directions** that the art educator might well take to enrich his own art program through a new emphasis and interest in clay and its many possibilities.

The volume is unpretentious in its spiral binding and mimeographed format, but, the ideas and suggestions that it offers should prove invaluable to many art educators. **Directions** opens up an area that is in need of further exploration. Perhaps more comprehensive books dealing with clay and its worth in art education will be forthcoming.

W. E. McCracken, JR.

A CHALLENGE FOR ART EDUCATION

(Continued from page 4)

them to alter his future responses. It is in method and process that some people feel the contribution of art is most important. With the division of knowledge, they say, it is impossible for any one person to have personal and intimate relationship with all the facts of the major disciplines; what is important is that each person, if he is to be an educated and cultured person, have an intimate knowledge of the methods used in each of the disciplines. Armed with each of these he becomes not only an appreciator of art, for example, but an artist, a scientist, a philosopher.⁵ The experience of the amateur artist and the professional differs not in kind but only in degree. Thus it would seem that we must associate the word "creative" with method and process. Whether all would agree with this definition is, of course, debatable, but certainly a greater degree of uniformity in its usage would be desirable. The relationships of meaning to practice is hardly disputable.

The lack of unity between Fine and Industrial Arts has also been criticized. Theory has long insisted that there should be no separation between the two. In many places administrative changes have grouped Fine and Industrial Arts under one head and some of these changes have proved to be effective. In many instances, however, practice points to emphasis on skill and product with a minimum of attention given to the process and method of art, while, of course, in other instances the reverse is equally true. An important step in working on this problem has recently been taken in the state of Tennessee. In September of 1953 a certificate for a teacher of Fine and Industrial Arts became effective. The requirements for this certificate are as follows:

The applicant shall offer a minimum of 54 quarter hours with not less than 20 quarter hours in Fine Arts and 20 quarter hours in Industrial Arts. Fine Arts shall be represented by not less than 6 quarter hours each in techniques, appreciation, and materials and methods. Industrial Arts shall be represented by not less than 6 quarter hours each in three of the areas listed, namely, Graphic Arts, Woods and Construction, Art Metals, General Electricity, Crafts and Mechanics.

It is not a concern here to make an analysis

of these requirements, interesting as this might be, but rather to show an attempt to unify the Fine and Industrial Arts in the training of one person. One could argue at great lengths on the good and the bad aspects of this program, but the problem of unification has not been left in the realm of argument and theory in this instance, but a program has been defined and is being put to a test. Even though Tennessee may have peculiar situations calling for persons with these particular qualifications, i.e., sizes of schools, organizations, etc. it does not alter the fact that an experiment is in progress. This is a positive approach and one which art education could well afford to encourage and sponsor. Many of the problems which confront us are not going to be solved in the arena of argument, their solution will be found by constant experimentation and evaluation. With evidence based on the results of this kind of experimentation art education will be better able to support its claims and counter the criticism of building too much on ideas which have yet to be proved.

Art education has also been taken to task for its over-emphasis on productive work and an exclusively psychological orientation on the one hand, and an emphasis of a purely intellectual nature on the other. Catalog statements of college courses are not the best means for ascertaining the content of a particular course, but a study of them shows that courses in art offered at most colleges of liberal arts tend to emphasize the history and appreciation of art almost exclusively. A survey of art offerings in the general education patterns of teachers colleges indicates an almost exclusive emphasis on "doing" courses. The one approach involves primarily teaching about art, and is considered much too narrow. People must become involved in art. Involvement, on the other hand, must go beyond doing for its own sake and lead to seeing and feeling as well. In each instance it would seem the approach is used as an end in itself, forgetting that the study and experience of art is a means by which the individual becomes, in the words of the State University of New York's motto, "all he is capable of being." The total art program should enable the student to take from art its peculiar contribution toward his development

and provide him with a sensitive awareness that comes from creating and appreciating the beautiful so that quality is brought into living. Art should release us from the realm of pure mechanics and make us truly alive. These criticisms indicate that art education does not see its problem as a whole and until it does, it cannot fulfill its prime function of being a means for bringing quality into living.

These are some of the criticisms of art education, some of the gaps that need to be closed. All of them are, in a sense, related and anything which could be done toward the solution of one would be of benefit and value in helping solve the others. The times favor the contributions art education can make to the education of the whole man. If it fails to work on and solve some of its problems, it may lose the opportunity to assert its self. When every art teacher can say, like Jonathan Swift to each of his students, "May you live all the days of your life," art education will have come a long way in fulfilling its potential contribution to education.

¹ Herbert A. Carroll, *Mental Hygiene*, New York, Prentice-Hall, Inc., 1951, p. 13.

² Aldous Huxley, "A Case for ESP, PK and PSI," *Life*, January 11, 1954, p. 96-108.

³ Herbert Read, "Culture and Education in World Order," *An*

Address delivered at the Sixth Annual Conference, Committee on Art Education, Museum of Modern Art, New York, 1948.

⁴ Harold Taylor, "Moral Values and the Experience of Art," An address delivered at the Tenth Annual Conference, Committee on Art Education, Museum of Modern Art, 1952.

⁵ See esp. C. Hillis Kaiser, *An Essay on Method*, New Brunswick, N. J., Rutgers University Press, 1952, 163 p.

A CREATIVE HERITAGE LIVES THROUGH SHARING

(Continued from page 7)

land. It must be encouraged to grow. If, as Andre Malraux says, "America is in the position of being heir to all culture"; if we have in our heritage this wonderful blending of tastes and skills and traditions from every known civilization, we must make it known before we can build on it a new culture of our own: a creative civilization of lasting value.

For its bicentennial celebration, Columbia University has chosen the challenging theme: MAN'S RIGHT TO KNOWLEDGE. Surely that knowledge encompasses the world of art and self-expression, and the right to share our creative heritage belongs to all our people, at every cross-road, and in every school.

ART AND HUMAN VALUES

the third yearbook

N.A.E.A.

a few copies still available £3.00

order from: SECRETARY-TREASURER, N.A.E.A.
STATE TEACHERS COLLEGE, KUTZTOWN, PA.



The Artist

PUBLISHED MONTHLY
SIXTY CENTS

The British Magazine with the World-Wide Readership!

A Specimen Copy Will Be Sent FREE To Any Art School

Subscription
\$5.50 Per Year

The Artist Publishing Company, Ltd.
51 Piccadilly, London, W.1., England

Gold Medal Products for Art Education

CRAYOLA® Crayon
ARTISTA® Points
CLAYOLA® for Modeling
SHAW® Finger-Paint
AN-DU-SEPTIC® Chalks



Free Services for Art Educators

Art Workshops
Color Sound Films
The Art Educationist,
a bi-monthly publication
Suggested Minimum Art Lists
Craft Literature
School Catalog

BINNEY & SMITH CO., New York 17, N. Y.

GOOD NEWS IN ART EDUCATION—

we mean the new

JUNIOR ARTS & ACTIVITIES

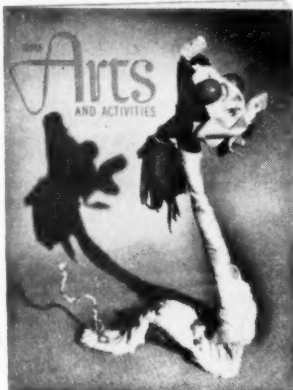
- Ideas for use in elementary, junior high and senior high schools
- Things to work with, things to do, techniques, theory of creative art education
- How to integrate creative art activities with social studies, literature and other subjects
- Illustrated reports of classroom experiences you can adapt for your students
- Features for your bulletin board—ART APPRECIATION SERIES, JUNIOR ART GALLERY, WHAT EDUCATORS SAY

These and many other stimulating, helpful features appear in every issue.

10 big issues
per year: \$5.00

Write for free sample copy.

JONES PUBLISHING CO.
542 N. Dearborn St.
Chicago 10, Ill.



MODERN ART IN THE MAKING

Myers 457 pages, \$8.50

Treats the course of European and American painting during the 19th and 20th centuries in terms of historical forces that caused the development of styles. Textbook edition available.

McGRAW-HILL BOOK CO., Inc.

330 West 42nd St., New York 36, N.Y.

subscribe to SCHOOL ARTS

a magazine designed for art educators
to help them in creative artcraft teaching

10 Issues — five dollars

PRINTERS BUILDING • WORCESTER 8, MASSACHUSETTS

MOORE INSTITUTE OF ART

Our graduates are in demand! Founded in 1844, 109th year, America's oldest school of art for women. Four year professional degree and diploma programs. Special classes for teachers. Children's Saturday classes. Internationally famous artist-instructors. G.I. and State approved. Low tuition; endowed. Scholarships. Modern dormitories, dining rooms. Physician in attendance. Counselor and Placement services. For free illustrated catalog, write: Dr. Harold R. Rice, Dean, 1400 Master St. at N. Broad, Philadelphia 21, Pa.

A Century of Service to Art Education



Fine
Artist
Quality

...100th year
1853-1953

COLORS

in

OIL—WATER—TEMPERA—PASTEL

ARTIST MATERIALS

Artist and Drawing Materials
Catalogue Vol: 700 to Teachers
and Schools, on request

F. WEBER CO.

Manufacturing Artists' Colormen, Since 1853

PHILADELPHIA 23, PA.

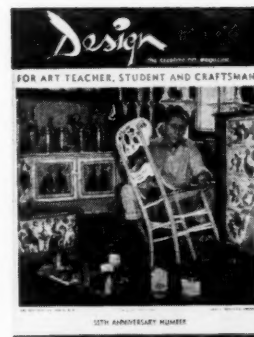
St. Louis 1, Mo.

Baltimore 1, Md.

Patronize Your Nearest Weber Dealer

latest teaching projects in . . .

PAINTING
SKETCHING
CERAMICS
HANDICRAFTS
APPLIED ART
NEW MEDIA
DESIGNING



prepared by America's top educators . . .

A practical and factual bimonthly for creative artists and for professionals who teach. Every second NAEA member reads DESIGN . . . do you?

\$4.00 per year

(\$3.60 to members of NAEA
when remitted with order)

DESIGN 337 s. high columbus, ohio

COLOR SLIDES

Painting—Architecture—Modern Interiors. Furniture, Ceramics, Textiles and objects. Early American Crafts and Textiles—Art Education.

COLOR PRINTS

ALL domestic and foreign prints useful for art education. Educational discount. Fine Framing. Illustrated catalogs or color reproductions on view.

BLACK AND WHITE SLIDES AND PHOTOGRAPHS. More than 50,000 subjects covering all countries and periods. Illustrated catalogs on loan for selection.

RECENT ADDITIONS: Color Slides 2"x2". "New Directions in Three Dimensions" (40), representing work at high school level. "African Negro Art" (20). "Contemporary American Architecture" (400). "Early American Woodcarving" (56) from Index of American Design. Color Filmstrips (8) "Creative Design".

Slide Filing Cabinets and Carrying Cases
Inquiries promptly answered

Dr. Konrad Prothmann
7 Soper Avenue
Baldwin, L. I., New York

TEACHERS!

Are you using this wonderful teaching aid?



MARSH 77
Felt-Point Pen

for:

Sketching, Drawing,
Lettering, Posters,
Flash Cards, Writing,
Maps,
Graphs, Charts,
etc.

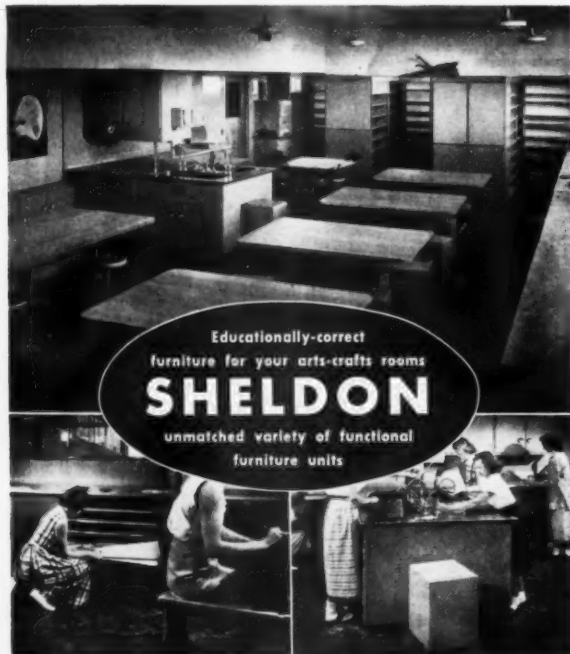
\$3.25 Set

at retail stores
mail check
money order. N
C.O.D.—Please

Set Contains:
Marsh 77 Pen, 1 oz. ink,
2 extra felt points

**Felt-Point Pen Division
Marsh Co.**

93 Marsh Bldg., Belleville, Ill.



Educationally-correct
furniture for your arts-crafts rooms
SHELDON
unmatched variety of functional
furniture units

Call in the Sheldon Man to Help You Plan

E. H. SHELDON EQUIPMENT COMPANY
MUSKEGON, MICHIGAN



permanent pigments

Tri-tec
THE TRIPLE-TECHNIC
ARTISTS' COLOR

For OIL, TEMPERA or
WATER COLOR technics

**FOR REAL
OIL PAINTING
ON YOUR
SCHOOL BUDGET**

3-way economy

- 1-True artist's colors, yet cost less than regular oil colors.
- 2-Only one set of colors needed for all painting technics.
- 3-Can be used on any painting ground, even on paper.

FREE BOOKLET
on the formulation
and handling of
Tri-Tec Artists' Colors

CONVENIENT—Dries fast; paintings can be carried from room after class.

CLEAN—Can be washed off hands, clothes, equipment with soapy water.

HANDLES EASILY on the palette; in thick piles; in thinnest washes.

PERMANENT PIGMENTS, INC.
2700 Highland Avenue
Cincinnati 12, Ohio

EUROPE:

Summer of 1954
A STUDY TOUR OF

ART HISTORY

and sketching, offered by

TYLER SCHOOL of FINE ARTS

of Temple University, Philadelphia, Pa.,

under the personal direction of

DR. HERMAN S. GUNDERSHEIMER,

Professor of History of Art,

WITH SIX CREDITS



For information write to

STUDY ABROAD INC.
250 West 57th Street
NEW YORK 19,
N. Y.

JUNE 30
to AUGUST 31,
TOTAL COST \$898

Including travel, good hotels, fine meals, sightseeing, excursions, tips, taxes: everything New York back to New York.

For the third consecutive year, Dr. Gundersheimer will conduct this unusual study tour based on the fundamental experience of meeting our artistic heritage in its original setting, so as to bring back to life the times and the spirit that created the greatest works of art from early ages to the present.

A series of basic lectures on shipboard will introduce the program on land consisting of visits to the fabulous galleries, palaces and cathedrals in seven European countries, to workshops of potters, glass-blowers and other craftsmen, to special exhibitions, studios, theatres, operas and to striking examples of modern architecture. Periods of concentrated study will alternate with hours of relaxation in spots of rare scenic beauty, with days of time free for independent explorations in Europe's great intellectual centers.

This study tour is made possible by Dr. Gundersheimer's thorough scholarship, by his familiarity with European art centers, his acquaintance with noted artists. After receiving his degree of Doctor of Philosophy as an art historian and archaeologist, based on his studies at the universities of Munich, Berlin and Leipzig, he was active in museum administration, lectured for a time at Cambridge, England, where he was made honorary member of the University Art Society, and held positions at the American University in Washington, D. C., and at the Library of Congress, before occupying his present post in Philadelphia.

LONDON
OXFORD
STRATFORD
BRUGES
GHENT
BRUSSELS
ANTWERP
THE HAGUE
HAARLEM
AMSTERDAM
COLOGNE
FRANKFURT
STRASBOURG
COLMAR
BASLE
LUCERNE
SIMPLON
MILAN
VICENZA
PADOVA
VERONA
FERRARA
RAVENNA
FLORENCE
SIENA
AREZZO
PERUGIA
ASSISI
ST. PAUL
NICE
CANNES
AVIGNON
NIMES
ARLES
CHARTRES
VERSAILLES
PARIS

Have You Seen These Films?

BY THE PRODUCER OF FIDDLE DE DEE

BEGONE DULL CARE (color) Sale \$85, rental \$4

PEN POINT PERCUSSION & LOOPS (part color)
Sale \$50, rental \$4

A PHANTASY (color) Sale \$75, rental \$4

NEIGHBORS (color) Sale \$100, rental \$5
produced by Norman McLaren, National Film Board of Canada

Why not ask your Audio Visual Director or Public Library for these films?

FREE—a four page color brochure on Norman McLaren and his work will be sent on request.



International Film Bureau, Inc.

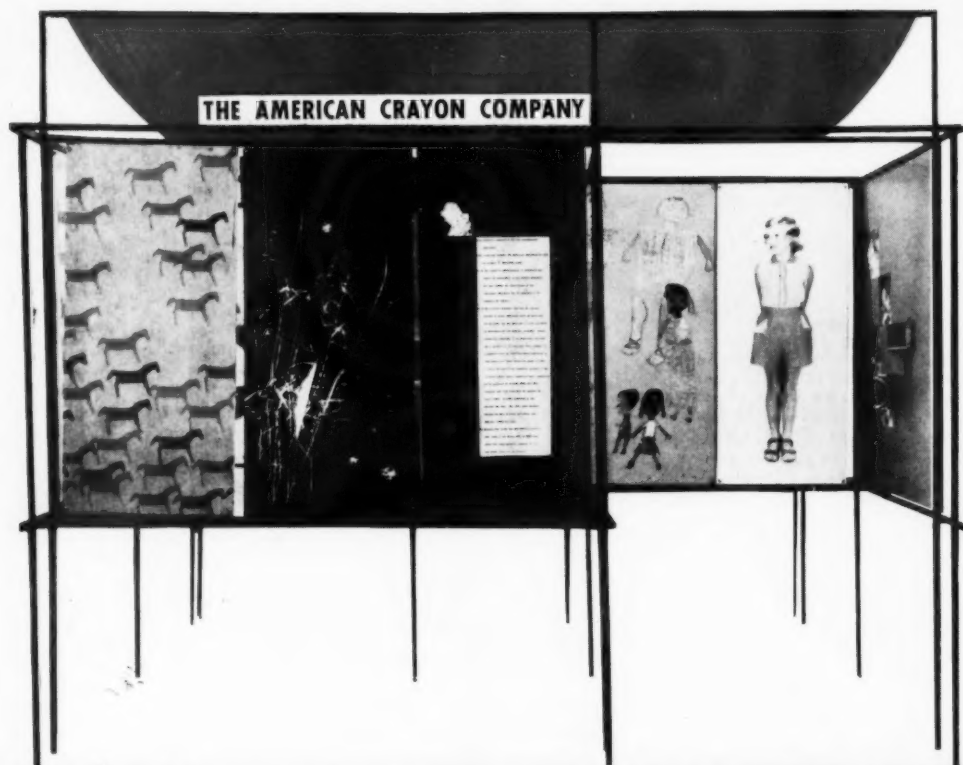
57 East Jackson Blvd.
Chicago 4, Illinois

For ceramic craft materials



PEMCO CORPORATION

Pottery Arts Division
Baltimore 24, Maryland



VISIT OUR EXPERIMENT IN DESIGN EXHIBIT

This past summer The American Crayon Company, in conjunction with The Cleveland Museum of Art, sponsored an experimental art class at the museum for children.

Our hope is that you will find the selection of creative drawings, cooperative murals, photograms, and films produced by these children from ages 6 to 12, a source of stimulation and information.

This exhibit will be featured at the Western Arts Meeting and will be available on loan to school art departments.

For more details write for special brochure, "Experiment In Design Exhibit."



THE AMERICAN CRAYON COMPANY • SANDUSKY, O. • NEW YORK

